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ABSTRACT

This report chronicles the development of a written compendium of commonly used policies, procedures, and references for use by the visual arts teachers of a fine and performing arts department in a large county-wide school district. The compendium was researched, written, and correlated with shared vision, mission, and purpose statements that evolved through consensus of the target group. The discrepancy addressed by this project was identified through a needs assessment survey of the target group shortly after the writer assumed the role of coordinator of the newly restructured department. The creation of these products increased the efficiency of the department office by diminishing telephone calls over routine matters, and increased teacher empowerment and effectiveness by providing the target group with previously inaccessible information. Furthermore, by employing participative input and target group consensus, significant ownership and bonding took place. The success of this project was measured by a comparison of pre- and post-implementation survey results, a comparison of pre- and post-implementation telephone logs, and the production of completed vision, mission, and purpose statements that are included in the appendices. The manual is attached. (DQE)

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DEVELOPMENT OF A POLICIES, PROCEDURES, AND REFERENCE MANUAL FOR VISUAL ARTS TEACHERS

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Carol A. Foster

A Practicum Report

Submitted to the Faculty of the Abraham S. Fischler Center for the Advancement of Education of Nova Southeastern University in partial fulfillment of the requirements for the degree of Master of Science

The abstract of this report may be placed in a National Database System for reference.

June, 1995

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Abstract

Development of a Policies, Procedures, and Reference Manual for Visual Arts Teachers.
Foster, Carol A., 1995. Practicum Report, Nova Southeastern University, Abraham S. Fischler Center for the Advancement of Education.
Descriptors: Art Education/ Area Studies/ Elementary Secondary Education/ Group Dynamics/ Handbook Development/ Teaching Guides/ Visual Arts.

This report chronicles the development of a written compendium of commonly used policies, procedures, and references for use by the visual arts teachers of a fine and performing arts department in a large county-wide school district. It was researched, written, and implemented by the practicum writer and correlated with shared vision, mission, and purpose statements which evolved through consensus of the target group.

The discrepancy addressed by this project was identified through a needs assessment survey of the target group shortly after the writer assumed the role of coordinator of the newly restructured department. The creation of these products increased the efficiency of the department office by greatly diminishing telephone calls over routine matters, and increased teacher empowerment and effectiveness by providing the target group with previously inaccessible information. Furthermore, by employing participative input and target group consensus, significant ownership and bonding took place.

The success of this project was measured by a comparison of pre- and post-implementation survey results, a comparison of pre- and post-implementation telephone logs, and the production of completed vision, mission, and purpose statements which are included in the appendices. The manual is attached.

Authorship Statement

I hereby testify that this paper and the work it reports are entirely my own. When it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other professionals in the field and in the hope that my own work, presented here, will earn similar respect.

Carol A. Foster

student's signature

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June 7, 1995

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Chapter I

Purpose

School and Community Setting

The county-wide school system in which this practicum was developed and implemented held the distinction of being rated the 77th largest school district in the United States. Located on the populous southwest coast of a major southern state, it encompassed both rural and urban areas which supported nine high schools including one arts magnet, 12 middle schools with one arts magnet, 36 elementary schools also with one arts magnet, and 10 specialized centers which included various juvenile correction facilities, alternative schools, and special education facilities. Enrollment during the 1994 - 95 academic year consisted of approximately 50,200 students, with an annual pupil population growth rate of about 1500. Consequently the district had an ambitious building program, opening at least one new school per year during the previous decade. Secondary schools ranged in enrollment from 249 to over 1830. Middle schools ranged from 543 to over 1290, while the largest elementary school contained 1055 and the smallest 186 pupils.

The ethnicity and demographics of the school population mirrored those of this growth-oriented multicultural community as a whole. White non-Hispanic students constituted 72.35 percent of the population, Black non-Hispanic students 15.5 percent, Hispanic students 11 percent, Asian/Pacific Islander .98 percent, and American Indian/Alaskan .17 percent, with Hispanics and Asians being the fastest growing group.

The economic well-being of the community was reflected in the average personal income level, which was slightly above the state and federal averages for total personal income, based on 1991 statistical abstracts. The unemployment rate for the county was a full percentage point below the state and federal levels, but the crime rate had increased and the arrest rate had decreased in recent years, nearly doubling in the urban areas. This level of crime suggested significant challenges to the school district.

The preceding data about school district demographics, minority populations, and other socioeconomic aspects provide the social and communal context in which this practicum was implemented. Since this practicum dealt with a target population of visual arts teachers, a brief presentation of the visual arts profile of the school district and the community has also been provided.

Over 75 separate community arts organizations were affiliated

under the umbrella of the local arts agency. They ranged from large to quite small and from old to new, and offered a wide variety of visual arts opportunities to the community. Most of these community arts organizations were interested in supporting arts education for young people, and consequently the school visual arts programs enjoyed a broad base of community support.

Each elementary student received a minimum of 30 minutes of visual arts instruction per week from a certified art specialist. No generalizations could be made for the middle school students, although visual arts classes were available as an exploratory subject at each school. All high school students were required to fulfill a .5 credit fine or performing arts requirement for graduation, and many different courses were available to accomplish this at each high school. In the 1994 - 95 academic year, 71 K - 12 certified visual arts specialists were employed, spread among 61 schools in the district.

Writer's Role and Responsibilities

The practicum writer was employed as the coordinator of fine and performing arts for the school district, and was responsible for curricular and resource support and programming for visual arts, music, theater, dance, and media arts. The district staff also

included one master teacher, one half-time secretary, and one half-time bookkeeper. Due to restructuring and budget cutbacks, the master teacher position was to be eliminated for the next academic year. The coordinator reported to the Interim Executive Director of Curriculum and School Improvement, who reported to the Assistant Superintendent for Instructional Services, who reported directly to the Superintendent.

The writer's background for this position consisted of 25 years of teaching and related leadership and educational experiences in visual arts spanning all grade levels from pre-K through adult. At the time the practicum project was begun, the writer had been in that job for only a few months and had assumed a newly created role which was a composite of four previously existing positions.

Implicit in this restructuring and central to the success of this effort was the task for the writer to help break down the barriers of subject area isolationism. The writer attempted to build a sense of community and good rapport among the fine and performing arts staff and to help them see themselves as a team working together to realize specific goals. A certain amount of "tribal storytelling" (DePree,1992), responsiveness, and "horizontal management" (Peters,1987) proved to be invaluable to the development of collegiality; these skills are indeed consonant with current conceptions of

leadership (Mills, 1991).

Problem Statement

The target population with which this practicum project dealt consisted of the 71 K-12 certified visual arts specialists who were spread among 61 schools in the district during the academic year 1994-95. They taught a full spectrum of visual arts courses which encompassed two and three-dimensional offerings, art history classes, computerized graphic design, photography, and adaptive art for special learners. The visual arts teachers comprised 38.5 percent of the total of fine and performing arts teachers under the writer's coordination. The remaining 61.5 percent of the teachers were divided among vocal, instrumental, and general music, theater, media, and dance assignments.

Upon assuming the responsibility for fine and performing arts programming for the district, the writer found that the position was a "horizontal" action-taking position, not a traditional "vertical" decision-making one. It required flexibility, new models, new metaphors, and the new mind sets consistent with networking and facilitative leadership. The writer, to be effective in promoting the motivation, commitment, and effectiveness of the staff, needed to

function not as a passive "coordinator", but as an aggressive expeditor, barrier destroyer, on-call expert, and diffuser of good news.

However, at times, the writer discovered that philosophical and pedagogical assistance with the newer approaches to arts education were not nearly so important to teachers as more mundane concerns. All problems have origins. At this point it is important and telling to examine the history of the discrepancy. The most recent predecessor to the writer's position had been employed as art coordinator for almost thirty years. During this period of time virtually all existing policies and procedures pertaining to visual arts teachers and programming were initiated, but no concerted effort was ever made to compile, file, list, or collect them together in any concise format, or even in any geographic location. Indeed, many of these undocumented items resided only in oral tradition or the memory of the previous coordinator.

All too often, the teachers who comprised the target population were floundering for lack of a context, an umbrella, and a system. The visual arts component of the fine and performing arts department had no clearly defined shared vision or objectives, no context in which teachers could place their work as part of the "big picture". There existed no clear way to ascertain if the art program

was meeting the needs of the community. The loose structure and ambiguous qualitative style inherent in the visual arts programming had made it less than urgent in the past to examine and review it in light of any organizational objectives. With the impending fiscal exigencies imposed on the district by statewide loss of funding, national economic recession, and over extended capital expenditures, it was irresponsible to overlook and ignore accountability. New core curriculum and assessment demands were being made of all teachers and programs, and what it boiled down to in this case was another case of teachers trying to do more with less.

These circumstances had also led to a good deal of nebulousness, bias, contradiction, and misinformation as to what should constitute the focus and substance of visual arts presentation. The existing situation greatly weakened the visual arts teachers' position for support of district- wide comprehensive programs because principals did not see a complete program. Furthermore they had no uniform guidelines or expectations for visual arts teacher performance and duties. Lack of uniform understanding and application of procedures district-wide also contributed to isolation of the visual arts teachers and the building of walls.

However, the writer agreed with Peters (1987) that lots of problems equalled lots of quality improvement opportunities. A

written needs assessment (Appendix A: 37) conducted of the visual arts faculty shortly after the writer assumed responsibility for the department showed that 42 percent of the teachers who responded indicated a desire and a need for a standardized reference manual, 27 percent requested consistent communication, 15 percent expressed a wish for some form of written resources, and three percent indicated a need for better understanding of curriculum guidelines.

There was also an externally generated demonstrable need for development of a material of this type, which was ramified by simple cost/benefit reasoning. The writer concurred with DePree (1992:16) that "measuring out both time to pursue one's own responsibilities and time to respond to the needs of others can be difficult." During an average five-day work week the writer logged 40 telephone calls from this target population on matters pertaining to items which could easily have been included in a publication of this nature. The savings in time alone would be considerable. Clearly, the more areas the writer supervised, the more concerns there were with effective time management if nothing else.

A principal benefit of documenting procedures and practices would be teacher empowerment - to enable the target group to take on new initiatives on a day-to-day basis. The writer believed that ready

availability of information was the only basis for effective problem-solving which is necessary for continuous improvement. Only through cultivation of a communicative, equitable, and participatory work setting could the target group experience buy-in and improve and eventually transform every routine in the department. Conversely, without access to adequate and current information, assisting the target group to take responsibility for improvement would have been highly unlikely.

By compilating the "tribal legends", the practicum writer leveraged the latent skills of the target group and its dispersed yet rich knowledge base and created a population of workers which would be more responsive to today's and tomorrow's needs. Responsive and effective organizations should grow under pressure, when restructuring and fiscal crisis reveal new leadership and strength from the members.

Outcome Objectives

The practicum writer decided on three outcome objectives which, when successfully accomplished, would solve the problem of the visual arts teachers not having any written consistent policy, procedural, or reference resource available to them. Furthermore,

by employing participative input and target group consensus, the writer believed that significant ownership and bonding would take place. Development of a shared vision would provide a context for operation under a restructured format, and that, with the newly acquired disposition of owners, the visual arts teachers would become more accountable for their personal performance. The proposed objectives were:

1. After the art teachers have reviewed the final product, 75% of the target group will indicate satisfaction with having a standard reference source as evidenced by comparison of pre- and post- survey results (Appendix A: 37 and Appendix D: 43).

2. Phone calls to the Fine and Performing Arts office about routine matters will decrease by 50% as evidenced by comparison of one week pre- and post-implementation telephone logs.

3. Shared departmental vision, mission, and purpose statements will be developed by consensus as evidenced by the completed products (Appendix E: 45).

Chapter II

Research and Solution Strategy

Review of Relevant Literature

An ERIC search conducted using descriptors such as Art Education, Area Studies, Elementary Secondary Education, Group Dynamics, Handbook Development, and Teaching Guides provided the writer with guideposts for firsthand investigation of current literature and resources. Abstracts of several similar practicums were reviewed and three were selected, obtained on microfiche, and examined for relevance of problem, strategy, and content. The most helpful sources to the writer during this period were current management writings and journal articles from the professional art education organizations. Brief summaries of the writer's most important findings follow.

Loyacono (1992), in a resource publication for the National Conference of State Legislatures, reported that, with the advent of the National Standards for the Arts, there was a new nationwide emphasis on integrating arts into education. The major challenges nationwide were to improve the relationship of the arts to the

curriculum overall, and to adequately equip teachers of the arts to effectively use the arts in a comprehensive way. One of the greatest needs, according to Loyacono, was definition of an effective arts curriculum and providing teachers with sufficient direction about what and how they should teach and assess. Clearly, these same practical issues which were so troublesome from a national perspective, were equally as disturbing for the target group of visual arts teachers for whom this practicum was designed.

Finding themselves somewhat disoriented and disadvantaged in the context of the new restructured departmental format was potentially debilitating to the target population. The enervating experience of being thrust from a secure command and care structure into an unfamiliar participatory and problem solving structure was not unique to this particular group; rather, it was a modern phenomenon which had been addressed by DePree (1992) as being a particular encumbrance of contemporary leadership. He stated that, especially in times of cutbacks, restructuring, or difficult business conditions, the gap between individual needs and organizational needs was painfully obvious, and that it was up to leaders to sensitively balance the needs of people and of an institution. Legitimate expectations that the people had of a leader were equity, definition, and expression (both in writing and through

behavior) of the beliefs and values of the organizational culture. Leaders must be inspirational, articulate, and clear. In order to carry out its work, the organization needed from the leader a distinct statement of its vision and strategy. Leaders were accountable for the development of the soaring purpose of their organization, that is, how it would make its mark. DePree (1992:27) summarized that "a leader is responsible for lean and simple statements of policy consistent with beliefs and values, vision, and strategy."

The teachers of the target group had a right to understand and feel at home in their working environment. In earlier writings, DePree (1989) spoke to the importance of how visible order and consistent procedures contributed to a group's sense of place, who they were, and where they fit.

The teachers of the target group also had a right to knowledge. DePree (1989) believed that access to pertinent information was essential to getting a job done. Equating information with power, he emphasized that it was pointless power if it was hoarded. He felt that power must be shared for an organization or a relationship to work.

Honest, open, and frequent communication was essential to the new relationships that would empower the target group. DePree (1989) drew a parallel between personal and organizational relationships and how they stayed healthy when information was

shared accurately and freely. Good communication and information sharing passed along values in expanding cultures to new members and reaffirmed those values to existing members. Good communication also liberated workers to do their jobs better by allowing them to respond to the demands placed on them and to fulfill their duties. He concluded that leaders should use communication to free the people they lead.

Teacher empowerment and autonomy were not only a desired outcome of this practicum, they were also promoted by Peters (1992) who saw worker liberation and empowerment as a benefit of necessary disorganization into free-standing units. The signs of strength which he attributed to a healthy, liberated, and empowered work force were gathering information and disseminating information.

The successful organization of the future, as Peters (1987:34) predicted, will mirror the restructuring at the practicum site and will indeed be flatter, having fewer layers of organizational structure. He continued by predicting its population with more autonomous and empowered units and "fewer central staff second-guessers." However, he cautioned that the trouble with much of what has gone on in the name of restructuring was that it was a policy for tomorrow based on today's known circumstances.

Traditional command structures inspired by linear Cartesian logic were dissolving and giving way to quality oriented problem-solving structures. He concluded that proactive adaptation to this volatile and unfamiliar environment only came about when people were both inspired by a useful vision and empowered to act.

Ettinger and Maitland-Gholson (1994) cautioned that for teachers to claim decision-making as their own and to function as equal participants in a restructured setting was problematic and subject to continuous refinement and revision. They were making interpretive decisions and constructing new realities at every stage of the process. Because their realities were shaped by socio-political structures and ideology, they "may not know the shape and meaning of their own lives." (Ettinger and Maitland-Gholson, 1994:23)

Michael (1993) asserted that, with visual arts teachers being urged from all quarters to become more involved in management and decision making, their fuller participation would lead to better implementations of policies and procedures as well as more effective classroom practice. He believed that through the process of preparing information they would activate passive knowledge in order to plan more effectively and develop or maintain programs which addressed particular needs of the community. Also, perhaps even more significantly, he suggested that ownership by visual arts

teachers who were going to use this information would be derived from having participated in designing and preparing it.

Wiles (1993) reported that teacher views of the "big picture", that is, their systemic orientation, could be facilitated by communication strategies. One of the prime strategies mentioned was a handbook or written guide to common practices, procedures, resources, and expectations. Wiles suggested that a written guide of this type be promoted as experimental, interesting, and helpful, rather than threatening and labor intensive. Since teachers could be resistive to change, Wiles made the further suggestion that it be promoted as an extension of past history and a continuation of departmental progress. Also, since the type of leadership necessary for promoting positive change was practical and organized leadership as well as visionary leadership, a four-cycle Tylerian model of the change process was recommended for the development of a material of this kind. The model involved analysis, design, implementation, and evaluation.

London (1994) stated that actual practice as evidenced by any handbook or guide must be linked to the rhetoric of the profession as it appeared in the relevant professional journals, and that the rhetoric of the profession indicated quite clearly that art education was served best when individual differences in students and teachers

and communities and times were recognized. Singled out for inclusion in a guide for art teachers were some topics London felt were critical. They included in-service training, explanations of organizational systems, expectations in student-teacher-administrator-parent relationships, and emphasis on method and evaluation. Also to be addressed were organization, content, salient facts, skills, and issues. London also discussed format. A recommendation was made to design a guide which was easy to handle physically and would not be oppressively large.

Michael (1993:189) compared resource guides to camels. "They mostly look ungainly and malnourished, can be intimidating to use, and are expected to carry tremendous burdens across educational wastelands." The materials contained in a resource guide were to be tightly focused and abbreviated in terms of subject matter bias. The guide was to be easy to use in a variety of settings, with the format determining the utility and appeal.

Solution Strategy

Further research provided the practicum writer with valuable insights into the nature and design of exactly what might constitute a solution for the problem and would have lasting impact on the

conditions which surrounded it.

Many choices existed to get the job done, to empower the target group of visual art teachers to bring about change and to be more effective. They just needed to know how the system worked and to use that information to their advantage or need. A determination was made by the writer that a written compilation of policies, procedures, resources, and best practices would be the most effective solution to the problem. Then research question was summarized as follows: "What would this practical knowledge look like for the target group?"

The Tylerian process advocated by Wiles (1993) for the development of a written guide was utilized by the writer. Consequently, the final product existed in several draft forms which were critiqued by involved stakeholder representatives of the target group.

The topics singled out by London (1994) proved very helpful. Each of these suggestions was, in fact, included among the topics proposed by the writer for inclusion in this guide and considered valuable by the target group.

Also, taking into account the descriptive and organizational elements of a handbook which London had emphasized, the writer made certain design and editorial decisions. Formatting in a three-ring binder would make the product amenable to easy additions,

deletions, and changes. This way selected pages could be updated without having to reprint the entire volume. A table of contents, clear pagination, and tab or color separations for different subject headings were important to help make the document an easy one to read, understand, review, and use. When the writer reviewed the compiled body of content, it was found to group logically into five chapters, which were color coded and given upbeat, artistically appealing titles like "Where do we come from? Who are we? Where are we going?" and "Let Your Light Shine: The How and Why of Exhibits, Contests, and Fund Raising."

Not to be overlooked was the point brought out by Michael (1993) that the quality and content of a resource guide were a function of cost control. A decision was made by the writer to furnish one copy of this guide to each visual arts teacher, and also one reference copy to each school office.

Perhaps the real advantage and service this type of analysis provided to the practicum writer was not data on how many guides had what kind of information or what kind of terminology was most frequently used, but what different models and approaches were available to assist the writer to plan a document which met the specific needs of the target group.

Chapter III

Method

The period of implementation for the practicum, due to the amount of research, editing, and stakeholder involvement, was one year. Taking enough time to thoroughly develop all options and choices was stressed by Quick (1989) as being the essence of good decision making. The targeted population included all visual arts teachers working in the practicum school district. Prior to beginning the practicum, the need for development of the project was established by tabulating and analyzing the results of an assessment survey (Appendix A:37). These results were shared with the Superintendent of the practicum district, who concurred that this project indeed addressed an existing discrepancy (Appendix B:39).

The bulk of the task of the practicum writer focused on researching, collecting, and documenting experiential knowledge which was appropriate and usable in practice. A basic premise of the practicum writer was that the truth and reality necessary for inclusion in this product were located in the lived world of the target population, and that no one was better equipped to understand or

explain any phenomenon than one of the participants. Elements of interpretive decision making regarding varied understandings of situations were ongoing throughout the practicum project and were continually addressed for accuracy and veracity. The writer tried to effectively and impartially define, evaluate, and discern the form and shape of existing best practices and policies regarding visual arts programming, programs which, by definition, often relied on "the recognition of ambiguity, innovation, diversity, and variation" (Seidel, 1994:11). Consequently, the writer expected, in some instances, that there would be no foolproof prescriptions, solutions, or procedures, because of the diversity of personalities and other variables.

The other part of the practicum writer's task was to meaningfully engage the target group of visual arts teachers in constructive discourse to determine a common basis of practice and belief. The vision and mission statements which would be the overarching umbrella for the development of this project stemmed from questions emanating from the participants. The writer facilitated an ongoing dialectic of iteration, analysis, critique, reiteration, and reanalysis which led to the emergence and acceptance of a group vision, mission, and focus.

A decision was made by the writer to infuse technology

throughout the process, because the usage of the new technologies in the visual arts has resulted in the extension of the outside world into the traditional classroom in an unprecedented way. Dilger and Roland (1994) stated that the response to the impact of technology on visual arts programming had not only expanded the content base of art education, but also its target audience and the methods by which instruction was delivered. The writer perceived that part of the task involved in incorporating technology into program delivery procedures was to research and formulate rationales and common practices which could be uniformly useful, acceptable, and applicable to the entire target population. The practicum writer agreed with Dilger and Roland that the ways in which technology applications enhanced existing instructional activities and learning outcomes must first be identified, then promoted and actively modeled by the writer as an effective learning tool. An approach was determined by the writer which emphasized technology as a way to promote aesthetic understanding and problem solving in the classroom.

The time line for development and implementation of this practicum followed a monthly schedule, with the activities which took place being keyed to the availability of the target population during the academic year.

Time Line

Month One: The writer met with the visual arts teachers to list possible topics which they felt would be useful for inclusion. At this same meeting, they brainstormed ideas for vision, mission, and purpose statements. The writer obtained from the state Department of Education a list of the visual arts supervisors or contact people in each of the 67 school districts of the state, and contacted them by letter (Appendix C:41) to see if any of them had developed a similar product. Seven were received. The writer also contacted other departments in the practicum district to research the existence and content of similar products. One was located.

Month Two: The writer compiled a master list of possible topics for inclusion and sent it out to the stakeholders for written comment on additions or deletions. The writer edited a completed master list and researched professional literature regarding some of the topics. The state and national professional art education associations were contacted for relevant publications. A draft of the mission, vision, and purpose statements was roughed out by the writer and furnished for input to a representative team of teachers. This input was incorporated into these statements.

Month Three: The writer scheduled several meetings with the

previous visual arts coordinator to discuss each of the topics to be included. The meetings were taped on a microcassette recorder, and the discussion was transcribed and disaggregated into separate headings. Applicable School Board policies were researched and re-worded in user-friendly language. The writer determined which specific topics needed to best be addressed by specialists within the target group, and prepared letters requesting their written assistance with these items. No direct contact with the target group took place during this month because school was in recess.

Month Four: The writer sent out the letters to the previously identified teachers in the target group and collected the results. The president of the art teachers' local professional association worked with the writer in reviewing and refining the draft of the vision, mission, and purpose statements. The writer continued research and contacted teachers within the target group for clarification as needed.

Month Five: The writer met with the target group to prepare a final draft of the vision, mission, and purpose statements and consensus was achieved on them. Information on all remaining topics was researched and obtained. The writer cross referenced all notes on similar topics and grouped them into logical segments.

Months Six through Eight: During this time period the write

wrote, edited, and assembled a first draft of the practicum product.

Month Nine: The writer furnished copies of this draft to representative members of the target group, who reviewed the document for accuracy and shared it with their constituents. The writer examined their feedback and made final corrections. The front material or foreward was compiled, with special listing of acknowledgments to specialists within the target group, the school district, and the community who had provided particular assistance. As the topics seemed to group into specific categories, the writer divided the document into five logical chapters, paginated the work, and formulated both an index and a table of contents. The writer titled the document and designed a cover. A separate title page was added in order to comply with a district request that the School Board members be listed. The writer worked closely with a desktop publishing expert to format the finished product. Sample copies of this document were provided to the writer's Director, Associate Superintendent, and Superintendent for review.

Month Ten: The document was printed and assembled in a loose-leaf binder. The writer met with the target group and presented the document, and assisted them in a training and orientation session for the purpose of familiarizing themselves with the form and content.

Month Eleven: Copies of the document were furnished to all School Board Members and building principals. The writer logged a week of telephone calls from teachers to determine whether or not this reference material had any significant impact on the volume of routine inquiries at the practicum writer's office.

Month Twelve: The writer conducted three regional meetings for members of the target group throughout the practicum district for the purpose of determining the usefulness and impact of the practicum product. Suggestions were collected for an annual update and further topics for inclusion in a future revision. A written anonymous survey of all participants in these meetings was taken to evaluate the efficacy of the practicum product. The results were tabulated and compared with the intended outcomes.

Chapter IV

Results

The completion, utilization, and implementation of the practicum product was termed successful after the three outcome objectives stated by the writer at the commencement of this practicum had been met, measured, and evaluated. The writer was the person responsible for researching and compiling the product, and for assessing its effectiveness. The writer also was the facilitator and editor of the vision, mission, and focus statements, which were developed jointly through consensus by the target group.

The attainment of objective one, that 75% of the target group would indicate satisfaction with having a standard reference source, would be evidenced by a comparison of pre- and post- survey results. These would measure the percentages of teachers who responded to a post-survey (Appendix D:43) and indicated satisfaction with having a standard reference source against the percentage of teachers who responded to the initial needs assessment indicating a desire for this product. Satisfaction with other aspects of the practicum product was also addressed in the post-survey instrument, as the writer had

designed it to determine the clarity, ease of use, daily application, and curricular relevance of the practicum product to the target population.

The pre-survey results had shown a 57 percent need for development of a written resource or standardized reference manual. The post-implementation survey showed that 100 percent of all respondents in the target group either agreed or strongly agreed with a score of four or better that the product was a valuable professional resource to them, and addressed the need for written visual arts information. This overwhelming affirmation of the product certainly could be regarded as statistically significant. Other information which the survey results provided to the writer was also significant. All of the respondents either agreed or strongly agreed that the practicum product clarified their understanding of policies and procedures. Seventy-one percent of the respondents reported the product was very easy to use, and 62.5 percent strongly agreed that the product had curricular relevance. The product was believed to be helpful to administrators as well as teachers by 96 percent of the respondents.

The degree of attainment of the second practicum objective, the effectiveness of the practicum product as a time saving and call reduction strategy, was measured by a comparison of one week of

telephone logs of incoming calls to the Fine and Performing Arts office from teachers in the target group which were related to routine or other matters addressed in the practicum product. These logs were kept during months seven and twelve, which were before and after the practicum product and training in its use were provided to the target group. During month seven, in one typical week, the writer's office logged 40 incoming calls of the type being tracked. During the data collection week of month twelve, the number of this type of call was 16, a reduction of 60 percent, which exceeded the writer's projection of a 50 percent reduction by 10 percent.

That objective three was met is evidenced by inclusion of the completed vision, mission, and purpose statements which were developed through target group consensus in the appendices to the final report of this practicum (Appendix E:45).

The writer believes that the successful completion of this practicum focused the energies of the coordinator and the visual arts teachers in the same direction, with consistency of purpose and application. It has permitted the district office to track and evaluate the true goals of the educational program and not be excessively concerned with the trivial mechanics involved in meeting those goals. The writer furthermore believes that the development and articulation of the shared vision, mission, and purpose statements

have permitted the coordinator to guide the target population towards this mission, knowing that the teachers were empowered to handle the minutiae. Successful implementation of this practicum has allowed the visual arts teachers to be "culturally tight" yet "managerially loose" (Sergiovanni, as quoted by Seidel, 1994:10).

Chapter V

Recommendations

Upon the completion of this practicum, the writer reviewed the results with the writer's Director, practicum advisor, and mentor. The results were also furnished to the target group of visual arts teachers. The practicum product was disseminated to all principals within the practicum district and to 23 visual arts supervisors who attended the state supervisory meeting which followed completion of the practicum. The writer also shared the results with them. Courtesy copies of the practicum product were provided to the practicum district Superintendent, to all School District Board members, and to each of the 67 school districts contacted by the writer who sent examples of similar products. Reference copies of the practicum report and the product were also filed with the office of the state professional art education association and the state Department of Education Fine and Performing Arts Consultant for replication and implementation in other similar settings.

Annual follow on with this practicum will be implemented at the practicum site by the Coordinator of Fine and Performing Arts as

policies, procedures, and references change enough to necessitate the compilation and dissemination of revisions. It is the writer's plan that this document be maintained on an ongoing basis as a critical mass of current key information in the core competency areas.

As a recommendation for a more efficient replication of this project, the writer suggests that the process of research, information gathering, and writing could be implemented more expeditiously if certain topics were delegated to a team of target group participants, rather than being totally the responsibility of one person. The sheer mass of information which needed to be sifted in this case was cumbersome, time consuming, and somewhat intimidating for a sole author.

It is the writer's hope that this practicum will serve both to inform the visual arts teachers as to the best of what is available in current theory and information, and to inspire discussion of these same topics, consequently helping to invigorate practice in their field.

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Appendices

Appendix A: Needs Assessment Survey

PLEASE FILL THIS OUT AS SOON AS POSSIBLE, AND RETURN TO CAROL FOSTER, VISUAL AND MEDIA ARTS OFFICE. THANK YOU!!!!!!

Name (OPTIONAL) _____

1) Please identify five key projects or professional goals you have in which you feel I can be of help or support.

1)

2)

3)

4)

5)

2) If you were "in my shoes", what one key area or matter would you focus on?

3) What are a few of the things you expect most and need most from your curriculum specialist? (Use other side if you need more space.)

Appendix B: Superintendent's Letter

MEMO FROM . . .

BD

BOBBIE D'ALESSANDRO
Superintendent

October 24, 1994

TO: Mrs. Carol Foster, Coordinator, Fine and Performing Arts

RE: Policies, Procedures and Reference Manual for Visual Arts Teachers

In attempting to implement a service oriented organization, I have asked all coordinators and directors to develop strategies to make our district operations more "customer friendly."

Your suggestion to develop a policies, procedures and reference manual for visual arts teachers is an excellent example of providing a needed service.

This manual will save many hours of time for you and all your very busy instructors. The time saved by using the manual will allow our teachers to utilize their time where it is needed, with their students.

Thank you for your continued support. Please send me a copy of the completed manual.

BD:mls

Appendix C: Research Letter

THE SCHOOL DISTRICT OF COUNTY
FINE AND PERFORMING ARTS

41
Carol A. Foster
Coordinator of the Arts

Melissa S. Robery
Master Teacher

April 11, 1994

Dear Visual Arts Administrator / District Art Contact Person,

I have recently been appointed as Acting Visual and Media Arts Coordinator in County, and have discovered that one of the most frequently expressed needs of our county visual arts teachers is a policies, procedures, and reference handbook. To meet this need and to fulfill the practicum requirements for my graduate studies, I have taken on this project as one of my first priorities.

Your name has been given to me by Dr. Sandy Dilger as a potential source of information for this undertaking. Does your district have such a manual, reference book, or handbook? Are there any formal written guidelines pertaining to any and all visual arts topics which are in use (or not in use) at the present time?

If you can help out by sending me any of the above items to assist with this part of my research, I'll be glad to send you a copy of my finished product.

Thank you in advance for your prompt assistance.

Yours truly,

Carol A. Foster
Acting Visual and Media Arts Coordinator

Appendix D: Post-Implementation Survey

HANDBOOK SURVEY

PLEASE RATE THE FOLLOWING ASPECTS OF THIS HANDBOOK.

	No Opinion	Strongly Disagree	Disagree	Agree	Strongly Agree
1. This handbook contains new information.	1	2	3	4	5
2. This handbook contains useful information.	1	2	3	4	5
3. This handbook is well organized.	1	2	3	4	5
4. This handbook is easy to use.	1	2	3	4	5
5. This handbook is a valuable professional resource.	1	2	3	4	5
6. This handbook will help my teaching.	1	2	3	4	5
7. This handbook ties in with the District Core Curriculum.	1	2	3	4	5
8. This handbook addresses the need for written visual arts information.	1	2	3	4	5
9. This handbook clarifies policies and procedures.	1	2	3	4	5
10. This handbook will be helpful to administrators as well as teachers.	1	2	3	4	5

Is there a topic you would like to see added to this document in the future?

_____

THANK YOU!

Appendix E: Vision, Mission, and Purpose Statements

DISTRICT FINE AND PERFORMING ARTS DEPARTMENT
VISION STATEMENT

The Fine and Performing Arts Department of the School District of Lee County believes the arts to be consummate interdisciplinary subjects, the core of learning. Arts courses are basic to the curriculum for a complete education, utilize technology current and meaningful to student success, address both cultural inclusiveness and diversity, and are especially powerful in the education of students with special needs. Arts courses are recognized and valued for their contribution to the personal and intellectual development of the student by teaching creative problem solving, perceptual discrimination, and inquisitiveness. Because they have studied the arts, students are able to tackle problems as challenges rather than see them as obstacles.

The department believes that no less than fifteen pecent of the instructional program of every student in every elementary school should be devoted to the study of art, music, theater and dance.

The department believes that at least fifteen pecent of the instructional program of every middle school and high school should be devoted to the study of the arts.

The department believes that the District should require at least one year of study in art, music, theater or dance for graduation and should provide and encourage additional study in the arts.

This vision for the department is set within the context of the greater vision of systemic change of Blueprint 2000. It works within the climate for attainment of excellence and quality in Lee County. This vision has as its end the development of a community of divergent thinkers and creative problem solvers where the arts expand the walls the walls of every classroom and the mind of every student.

DISTRICT FINE AND PERFORMING ARTS DEPARTMENT MISSION STATEMENT

The mission of the Fine and Performing Arts Department revolves around this core of essential concepts:

•The arts experience requires a balance between discipline, judgment, and creativity.

•The arts and artists celebrate cultural and human diversity through respect for unique, varied artistic responses, abilities, and perceptions.

•The integration of arts, technology and aesthetic principles impacts the environment and changes the way people live.

•The arts are comprised of symbols, vocabularies, traditions and processes which are used expressively and functionally to communicate verbally and non-verbally.

•The arts affect and reflect personal, societal, political, economic and cultural conditions and values.

•The arts encourage creative decisions which utilize risk-taking, intuition and imagination through artistic process and performance.

DISTRICT VISUAL ARTS PROGRAM
PURPOSE STATEMENT

The District Visual Arts Program is a continuum of balanced and sequential instruction taught by certified Art Specialists which develops at every level the following strands of knowledge: aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing and critical analysis.

Starting in kindergarten or first grade, depending on the schedule of the individual elementary school, students participate in weekly classes which incorporate these principles, with the varied means of delivery for these experiences being created by the art specialist. Emphasis at the elementary level is on development of basic skills and vocabulary, observation, investigation of two and three dimensional media, and recognition of cultural themes and symbols in art history. Frequent displays of student art work reinforce confidence, pride, and self-esteem as well as sharing accomplishments with the community.

Middle level art education offers students an opportunity to refine skills of communication and perceptual analysis with advanced techniques as well as to develop an awareness of the role the visual arts have in everyday life, emphasizing career possibilities. Middle level student art work is displayed in major community exhibits twice a year, as well as in numerous other small displays.

Visual Arts courses in the high school provide focused attention to each student's artistic and critical development. The student's technical and reflective growth will result in a portfolio of meaning, function, and value. Competitive and exhibitional opportunities throughout the high school years offer recognition for effort and achievement as well as relevance to the role of the artist in contemporary society.

Attachments

Attachment A: Policies, Procedures, and Reference Manual for Visual Arts Teachers

Policies, Procedures, & References for Visual Arts

A Handbook of the
School District of County
Department of Fine and Performing Arts

Bobbie D'Alessandro
Superintendent

Dr. Douglas Whittaker
Director of Curriculum Services

Carol A. Foster
Coordinator of Fine and Performing Arts

February 1995

BEST COPY AVAILABLE

Policies, Procedures, & References for Visual Arts

A Handbook of the
School District of Lee County
Department of Fine and Performing Arts

THE SCHOOL BOARD OF LEE COUNTY

Margaret Sirianni
Chairman

Patricia Ann Riley
Vice Chairman

Katherine Boren
Member

Bill Gross
Member

Douglas Santini, Ed.D.
Member

Bobbie D'Alessandro
Superintendent

Marianne Kantor
Staff Attorney

February 1995

Foreward

This handbook has been compiled in response to a need expressed by Visual Arts teachers for a comprehensive, coherent, and compact reference guide which would assist them in the management and organization of their programs. Efforts have been made to research and document recommended courses of action in a wide array of professional situations as well as applicable stated Board policies. It is the intention of the Fine and Performing Arts office to update this manual as necessary so that it continues to meet the individual needs of the Visual Arts faculty as new situations arise. Teachers and administrators are requested to contact this office with suggested topics for future inclusion. Hopefully, this manual will become a valuable resource and not just a dust collector on the shelf.

Special thanks are extended to David Autry, Karen Autry, Margaret Bare, Betsy Frank, Carolyn Gora, Vivian Gutierrez, Margaret Horn, Wilma Martin, Ava Roeder, and Judith Wolff for the benefit of their expertise, input, and enthusiasm, as well as to the Lee County Visual Arts teachers who provided ideas and materials for inclusion in this project. Special appreciation is extended to Dillard Larson, Executive Director of the Florida Art Education Association, for desktop publishing assistance.

Carol A. Foster
January 23, 1995

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Where Do We Come From?

Who Are We?

Where Are We Going?

DISTRICT FINE AND PERFORMING ARTS DEPARTMENT

VISION STATEMENT

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DISTRICT OFFICE OF FINE AND PERFORMING ARTS

With the restructuring of the Curriculum Services Department, the Fine and Performing Arts Department now encompasses all four major arts disciplines of Visual and Media Arts, Music, Theater and Dance. The similarities of focus, purpose, and needs lend themselves to a unified structure through which the arts speak with a louder voice by improved and more effective communication.

This is the current organization: Assistant Superintendent for Curriculum and Instruction > Director of Curriculum Services > Coordinator of Fine and Performing Arts > Master Teacher of Fine and Performing Arts > secretarial support.

Coordinator of Fine and Performing Arts

Carol Foster is currently filling this position, and she handles administrative duties such as budget requests, intensive assistance, curriculum development, community relations, and district-wide projects. Her primary field of expertise is Visual and Media Arts, so content specific inquiries in these areas should be directed to her also. She collaborates with the Master Teacher on many issues and projects which address day-to-day as well as long term matters for the department. As a non-voting member of the executive board of LAEA, she works with the division representatives to address teacher concerns. She can be reached at 337-8172, 2523 Market Street, Fort Myers, 33901, in the Weaver Hipps Building, second floor.

Master Teacher of Fine and Performing Arts

The current Master Teacher is Melissa Robery. All content-specific inquiries related to Music, Theater, and Dance should be directed to her. In a situation which requires some immediate input from the Fine and Performing Arts Office, art teachers are suggested to call her if the coordinator cannot be reached, as they work together closely on many projects. She works with the Coordinator to develop opportunities for inservice development, locates resources to fulfill specific teacher requests, does new teacher support, and school visits. Contact Melissa at 337-8173 for any questions regarding these areas.

PROFESSIONAL ORGANIZATIONS

National Art Education Association

Founded in 1947, the National Art Education Association is the largest professional art education association the world. Membership includes elementary and secondary teachers, artists and administrators, museum educators, arts council staff, and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

The Association publishes scholarly works, reference literature, research and establishes national standards for elementary and secondary art programs and for teacher preparation programs. NAEA sponsors staff development institutes and academies, a comprehensive employment/placement program, and conducts a yearly convention with 650 events, sessions, tours, and workshops.

NAEA is the prime resource on art education literature and issues for federal and state agencies, organizations, universities, and school districts. Membership is about $50 per year and can be paid directly or through the state association.

Florida Art Education Association

The Florida Art Education Association, founded in 1952, is one of the five largest art education associations in the country. FAEA is the state affiliate of the National Art Education Association. It strives to promote aesthetic understanding and quality performance in the teaching of Visual Arts in Florida, to encourage research and experimentation in the field, to communicate the values of art and art education to the public through discussions and programs, to advocate for art education and the profession, and to publish articles, reports, and surveys. The annual conference, traditionally held each October in a different location, allows art education professionals the opportunity to hear outstanding speakers, meet with others from around the state who are struggling with similar challenges, and share wonderful ideas with each other. Membership is around $30 per year, and can be paid jointly with local association dues.

Lee Art Education Association

In 1991, forty local art educators under the leadership of Margaret Bare and Betsy Frank formed and chartered the Lee Art Education Association to support and promote Visual Arts education in the county. LAEA meets five times a year and offers inservice workshops and speakers, networking opportunities for public and private art teachers, and scholarship assistance to art students. It represents local concerns at the state level through the Districts Assembly, and in its short career has acquired statewide recognition for its progressive and vigorous activities. Your participation in this organization is strongly encouraged.

Teachers Association of Lee County

TALC is an affiliate of the National Education Association and the Florida Teaching Profession. TALC FTP/NEA representatives are available at each school site to answer your questions and provide information.

Be a Pro:

Walk the Walk
and
Talk the Talk

PROFESSIONAL CODE OF ETHICS

Chapter 6B-1 Florida State Board of Education Administrative Rules
Adopted: June 15, 1982
Amended: July 21, 1992

6B-1.01 Code of Ethics of the Education Profession in Florida

1. The Educator values the worth and dignity of every person, the pursuit of truth, devotion to excellence, acquisition of knowledge, and nurture of democratic citizenship. Essential to the achievement of these standards are the freedom to learn and to teach and the guarantee of equal opportunity for all.

2. The educator's primary professional concern will always be for the student and for the development of the student's potential. The educator will therefore strive for professional growth and will seek to exercise the best professional judgment and integrity.

3. Aware of the importance of maintaining the respect and confidence of one's colleagues, of students, of parents, and of other members of the community, the educator strives to achieve and sustain the highest degree of ethical conduct.

6B-1.006 Principles of Professional Conduct for the Education Profession in Florida

1. **The following disciplinary rule shall constitute the Principles of Professional Conduct for the Education Profession in Florida.**

2. **Violation of any of these principles shall subject the individual to revocation or suspension of the individual educator's certificate, or the other penalties as provided by law.**

3. **Obligation to the student requires that the individual:**

   A. shall make reasonable effort to protect the student from conditions harmful to learning and/or to the student's mental and/or physical health and/or safety.

   B. shall not unreasonably restrain a student from independent action in pursuit of learning.

C. shall not unreasonably deny a student access to diverse points of view.

D. shall not intentionally suppress or distort subject matter relevant to a student's academic program.

E. shall not intentionally expose a student to unnecessary embarrassment or disparagement.

F. shall not intentionally violate or deny a student's legal rights.

G. shall not harass or discriminate against any student on the basis of race, color, religion, sex, age, national or ethnic origin, political beliefs, marital status, handicapping condition, sexual orientation or social and family background and shall make reasonable effort to assure that each student is protected from harassment or discrimination.

H. shall not exploit a relationship with a student for personal gain advantage.

I. shall keep in confidence personally identifiable information obtained in the course of professional services, unless disclosure serves professional purposes or is required by law.

4. **Obligation to the public requires that the individual:**

A. shall take reasonable precautions to distinguish between personal views and those of any educational institution or organization with which the individual is affiliated.

B. shall not intentionally distort or misrepresent facts concerning an educational matter in direct or indirect public expression.

C. shall not use institutional privileges for personal gain or advantage.

D. shall accept no gratuity, gift, or favor to obtain special advantages.

E. shall offer no gratuity, gift, or favor to obtain special advantages.

5. **Obligation to the profession of education requires that the individual:**

A. shall maintain honesty in all professional dealings.

B. shall not on the basis of race, color, religion, sex, age, national ethnic origin, political beliefs, marital status, handicapping condition if otherwise qualified, or social and family background deny to a colleague professional benefits or advantages or participation in any professional organization.

C. shall not interfere with a colleague's exercise of political or civil right and responsibilities.

D. shall not intentionally make false or malicious statements about a colleague.

E. shall not use coercive means or promise special treatment to influence professional judgments of colleagues.

F. shall not misrepresent one's own professional qualifications.

G. shall not submit fraudulent information on any document in connection with professional activities

H. shall not make any fraudulent statement or fail to disclose a material fact in one's own or another's application for a professional position.

I. shall not knowingly withhold information regarding a position from an applicant or misrepresent an assignment or conditions of employment.

J. shall provide upon the request of the certificated individual a written statement of specific reason for recommendations that lead to the denial of increments, significant changes in employment, or termination of employment.

K. shall not assist entry into or continuance in the profession of any person known to be unqualified in accordance with these Principles of Professional Conduct for the Education Profession in Florida and other applicable Florida Statutes and State Board of Education Rules.

L. shall report to appropriate authorities any known violation of Florida School Code or State Board of Education Rules as defined in Section 231.23(1), Florida Statutes.

M. shall seek no reprisal against any individual who has reported a violation of Florida School Code or State Board of Education Rules as defined in Section 231.28(1), Florida Statutes.

N. shall comply with the conditions of an order of the Education Practices Commission imposing probation, imposing a fine, or restricting the authorized scope of practice.

O. shall, as the supervising administrator, cooperate with the Educational Practices Commission in monitoring the probation of a subordinate.

For further information or to report an alleged violation, call or write:

Florida Department of Education
Professional Practices Services Section
Tallahassee, Florida 32301
(904)488-2481.

ALCOHOLIC BEVERAGES

Alcoholic beverages in any form are prohibited on any school board property, buildings or at any functions under the jurisdiction of the board.

1. Each principal is hereby directed to advise any person entering upon the property or into the buildings of any school, or entering or being present at any school function sponsored and controlled by the school, having in his or her possession an alcoholic beverage, to leave the premises.

2. Any person having purchased an admission ticket to a school event shall forfeit his or her rights under this policy by having an alcoholic beverage in his or her possession at the event.

3. Any person so advised who fails to leave the premises or who, after having left the premises, returns to the premises in possession of an alcoholic beverage, shall be deemed a trespasser after being given notice, and the police or other proper law enforcement agency shall be called to remove the trespasser.

4. Provisions of this policy shall apply to any person under the influence of an intoxicating liquor.

5. An act by an employee of the School Board of Lee County in violation of this rule shall be considered conduct which seriously impairs his effectiveness as an employee of the board and the employee shall be may determine under provisions of law.

STAFF DEVELOPMENT

Beginning Teacher Program

Every beginning teacher is required by law to complete the Beginning Teacher Program. A handbook is available through the Staff Development Center which includes information on evaluation, expectations, code of ethics, competencies, Florida Teacher Exam, certification qualifications, etc.

Certification Renewal

Your professional certification may be renewed for five years with the completion of six semester hours of college credit or the equivalent. Sixty inservice hours in an approved master inservice program are equivalent to three semester hours of college credit. To retain Visual Arts on your certificate, half of the required hours/credits must be in content area, with the others completed in any other subject.

Renewing a professional certificate and completing the requirements is the responsibility of the teacher. However, the Personnel Department seeks to assist teachers whose certificates are going to expire by notifying them in October of the year prior to expiration.

Specific questions should be directed to the Coordinator of Certification in Personnel.

Inservice

The Fine and Performing Arts Department, Lee Art Education Association, and Staff Development offer a variety of ways for certified teachers to earn points toward recertification, both in Visual Arts and generic teacher competency areas.

The Visual Arts Inservice representative plans with the coordinator a yearly schedule of activities and handles most of the required paperwork. Questions regarding Visual Arts inservice opportunities should be directed to Judith Wolff at Heights Elementary School.

Individual Inservice

Inservice points may also be earned through participation and attendance in conventions, workshops, and seminars, as well as the viewing of specific Staff Development videos not specifically scheduled by the District Office. A form called "Individual Inservice

Form" must be filled out and approved by either a building principal or the Coordinator of Fine and Performing Arts along with some proof of attendance or written summary as required on the form. It can be obtained through the inservice coordinator at each school site.

Consultants

Consultants hired through district funds who are not School District employees must complete a contract. Teachers are urged to communicate their professional needs to the District Fine and Performing Arts Office through their division representative so that consultants may be brought in who address relevant areas of concern.

Leave Requests

Teachers are allowed one sick day per month up to ten per year, including five personal days which may be charged against accumulated sick leave during the year. Planned absences such as workshops, participation in DOE committees, FAEA annual conferences, etc. which are considered "temporary duty" must be approved by the principal in advance and leave request forms must be completed. These forms are available in the school office.

If a substitute is requested, lesson plans for the days absent must be available, and should be explicit, with all necessary materials readily available.

No personal days may be used prior to or following any holiday or during the first or last week of the student calendar. Complete detailed information is available in the TALC agreement.

Substitute Teachers

Lee County maintains a substitute teacher list. The Fine and Performing Arts office also maintains a list of substitutes who are recommended for Visual Arts classes. Qualified substitutes are at a premium, so planning ahead whenever possible results in the least disruption of the instructional flow. An emergency lesson plan file should be maintained by every teacher and readily accessible to a substitute, along with the daily schedule and a copy of the seating charts and classroom rules.

ITINERANT TEACHERS

Assignment and Scheduling

The hiring of itinerant Visual Arts teachers such as elementary teachers with multiple school assignments is done by the individual principals. Assignment and scheduling is the responsibility of the District Personnel Department and is facilitated by the Coordinator of Fine and Performing Arts.

Elementary art and music assignments are made based upon the total number of classroom units assigned to a given school in the following areas:

1. Grades 1-5 basic teachers

2. ESE teachers with full-time classes attending art and music (this excludes pre-school, Kindergarten, resource teachers, and other pull-out programs).

The total eligible classes shall be divided by 7 to determine the total days to be allocated to a given school.

Classes	1-7	8-14	15-21	22-28	29-35
Allocation	.2	.4	.6	.8	1.0

Instructional time recommended per week shall be 30 minutes for primary grades and ESE, and 40 minutes for intermediate grades and enrichment groups.

Kindergarten instruction will not be required; however, art and music teachers will be available for consultation and assistance in this areas well as to other grade level teachers as time allows.

Travel Reimbursement

Reimbursement of travel expenses for teachers serving more than one school will be made using the following guidelines.

1. Mileage to be computed from the home base school to the second school of assignment for the number of days per week the second school of assignment is served or from home to the second school of assignment—whichever is shorter—one way.

2. Mileage reimbursement for all other activities in the county, such as meetings, workshops, procurement of supplies, etc., is disallowed except for approval leave in advance.

3. Mileage for itinerant teachers serving two schools every day should be computed from first school of assignment to second school of assignment, one way.

To claim this reimbursement, a mileage form can be obtained from the school site office, filled out according to the above guidelines, and sent to the Coordinator of Fine and Performing Arts. Mileage claims should be filled out and processed at least quarterly to facilitate departmental book keeping.

CURRICULUM GUIDES

The District Core Curriculum, assessment strategies and sample interdisciplinary units are available at school sites or from the District Curriculum Services Office. Teachers should review course expectations prior to initiating instruction.

GRADING AND ASSESSMENT

Grading and tracking of student progress in the District Visual Arts program is essentially performance-based, and is reported in a variety of formats at the different levels. By linking core curriculum, instructional strategies, and performance-based assessments, the District has placed the focus on higher order integrated skills, more meaningful learning, increased motivation, and student empowerment. Not only is student learning supported by enabling teachers and parents to see what students know and do, but also the act of assessment itself is a learning opportunity for students. For example, portfolio assessment, the most common alternative currently in use, calls for student self-reflection in selecting pieces and/or in evaluating progress over a period of time. Therefore students are responsible for monitoring their own learning and assessing the implications of their progress. A complete portfolio assessment requires students to apply thinking skills, to understand the nature of quality performance, and to provide feedback to themselves and others. The role of the teacher in assessment includes:

1. **criticism** — to inform a student or group of students about the quality of a performance or production

2. **grading** — to inform students, parents, and others about student achievement levels

3. **qualification** — to decide which students may enter or leave a course or program

4. **placement** — to identify the type or level of education most suitable for students in light of their abilities

5. **prediction** — to help predict success or failure based on past or current levels of achievement

6. **diagnosis** — to identify students who have particular learning attributes

7. **didactic feedback** — to provide direct and indirect feedback concerning various aspects of the teaching process

8. **communication** — to convey information about the goals of the program

9. **accountability** — to provide information regarding the extent to which the goals of the program have been achieved by the student

10. **representation** — to objectify or exemplify (through tasks, assessment instruments, and scoring criteria) the general goals of arts education

11. **implementation** — to provide information about the extent to which the arts program is being implemented as intended

12. **curriculum maintenance** — to assure that all strands and elements of the arts curriculum continue to be included

13. **innovation** — to encourage the introduction of new and novel elements into the arts curriculum

Effective teachers use a variety of assessment techniques to gain a comprehensive picture of student progress. These may include: samples of productive work, student journals, reaction letters/memos, exhibitions, peer critiques/interviews, self-evaluations, student contracts, student portfolios, teacher observational/anecdotal records, individual interviews, task-based assessments, quizzes/tests, and narrative summaries.

Let Your Light Shine: the How and Why of Exhibits, Contests, and Fund Raising

Fine and Performing Arts Calendar of Events

February - June, 1995

February

Fri./Sun.	Feb. 3-19	Florida State Fair/Youth Art Exhibit		
Saturday	Feb. 4	All-County Honor Band	CLHS	TBA
Monday	Feb. 6	Shipping deadline, Scholastic Art Awards		
Monday	Feb. 6	School-based inservice day		
Thursday	Feb. 9	Young Peoples' Concert	Mann Hall	10:00
Saturday	Feb. 11	All-County Honor Choir	RHS	7:30
Sunday	Feb. 12	Edison Junior Parade		
Monday	Feb. 13	Scholastic Art judging	UCF	
Saturday	Feb. 18	Edison Festival Night Parade		
Saturday	Feb. 25	HS Choral Directors	CLCA	12:00
Sunday	Feb. 26	Scholastic Awards Reception	UCF	
Sunday	Feb. 26	LAEA	Alva Museum	TBA

March

Wednesday	Mar. 1	PCYS Chamber Music Concert	LCAA	
Friday	Mar. 3	Empty Bowls Luncheon	Bell Tower	
Fri./Sat.	Mar. 3-4	FBA Solo/Ensemble Festival	NFMHS	
Saturday.	Mar. 4	FBA Jazz Ensemble Fest.		
Monday	Mar. 6	Visual Arts Div. Reps.	F&PA office	4:15
Tuesday	Mar. 7	Strings Directors	CLCA	4:15
Wednesday	Mar. 8	PCYS Young People's Concert	Mann Hall	10:00
Monday	Mar. 13	MS Band Directors	TBA	4:15
Tuesday	Mar. 14	LAEA	Alliance	4:30
Tuesday	Mar. 14	Music Council	ESE conf.	4:15
Wednesday	Mar. 15	PCYS Young People's Concert	Mann Hall	10:30
Fri./Sat.	Mar. 17-18	District FBA HS Festival	NFMHS	
Monday	Mar. 20	Unified Arts Council	TBA	TBA
Tuesday	Mar. 21	Elem. Honor Choir	TBA	7:00
Wednesday	Mar. 22-24	Very Special Arts Festivals	4 locations	
Thurs./Fri.	Mar. 23/24	Dist. MS Concert Festival	NFMHS	

April

Saturday	Apr. 1	Jennifer Craig Mem. Concert	Mann Hall	7:30
Tuesday	Apr. 4	Strings Directors	CLCA	4:15
Thursday	April 6	Elementary Honors Choir	CLHS	7:00
Saturday	Apr. 22	Middle School Drama Festival	Gulf Middle	8 - 2
Monday	Apr. 24	Choral Directors	Curr. Svcs.	4:15
Monday	Apr. 24	PCYS Spring Concert	TBA	
Tuesday	Apr. 25	MS All-County Orchestra Concert	CLHS	TBA
Wednesday	Apr. 26	HS Arts in the Schools delivery	LCAA	1-4:30
Friday	Apr. 28	HS show jurying	LCAA	
Saturday	Apr. 29	HS show hanging	LCAA	TBA

May

Monday	May 1	Visual Arts Div. Reps.	F&PA office	4:15
Mon.-Weds.	May 1-3	FBA North State Festival	Jacksonville	
Saturday	May 6	Double Reed Festival	LCAA	
Sunday	May 7	HS show reception	LCAA	TBA
Tuesday	May 9	Music Council	ESE conf.	4:15
Tues.-Fri.	May 9-12	FBA South State Festival	Boca Raton	
Friday	May 12	HS art pickup	LCAA	1-4:30
Saturday	May 13	Elem./MS show hanging	LCAA	9-12
Monday	May 15	MS Band Directors	TBA	4:15
Tuesday	May 16	LAEA	LCAA	4:30
Sunday	May 21	Elem./MS show reception	LCAA	TBA
Friday	May 26	Elem./MS show pickup	LCAA	12-2

June

Friday	June 2	Art due for Designs and Dreams III		
Monday	June 5	Unified Arts Council	Curr.Svcs.	4:15
Friday	June 9	Hanging, D&D III	Adams Ctr.	

OVERVIEW OF ANNUAL ACTIVITY

August:

Prepare classroom area, place necessary orders to cover first quarter, organize student materials, prepare grade books/programs, planbooks, and seating charts. Determine which bulletin boards you will be responsible for, and how often they are to be changed. Explore opportunities for collaborative planning with classroom and specialty teachers.

September:

Attend the first LAEA meeting to find out what opportunities the year has in store for you, to meet other art educators in the county, and to share concerns and ideas.

October:

Make plans to attend the statewide Florida Art Education Association conference for wonderful personal and professional enrichment opportunities.

November:

Don't let December get you down! Start planning now with Music, Dance, and Theater teachers to make the holiday programs and performances extra special.

December:

State Fair Youth Art Competition takes place during the first week of this month. Happy hall decorating, etc.!!!

January:

Elementary and Middle teachers: select and mat student art for the Southwest Florida International Airport's Student Art in Public Places exhibit which starts this month (providing you applied last fall to take part in this wonderful four month show).

February:

The Edison Festival of Light features Art on the Green and Kids on the Green to involve your students at every level as part of its ongoing calendar of events. Keep an eye on all the opportunities for student contests that will come your way. You can not do them all, but it is wise to select a few opportunities for your students to receive recognition outside your

own school. The Scholastic Art Awards is one of the premier high school competitions and is held this month.

March:

Speaking of contests, the Junior Duck Stamp entries are due during this month. Always watch contest deadlines carefully!

April:

Consider attending the National Art Education Association conference for an unparalleled professional growth experience.

May:

Look for notices about the annual warehouse meeting, during which you can tour the warehouse facility, comment on deficient materials, and indicate needed additions to the warehouse inventory. The Lee County Alliance of the Arts on McGregor Boulevard hosts the LAEA Arts in the Schools exhibits all this month, which showcases your school's top student visual art for the year.

June:

If required, prepare a year-end art supplies inventory upon which you can base a supply order for the fall to be left with the school bookkeeper to turn in during the summer months. Turn in the designated number of pieces of student art, carefully labeled, to the annual change-over of the Designs and Dreams of Young Artists year-long display. This is currently the largest such student art show in the state. Like the alliance shows, you will want to set aside your best student art during the year for this showcase opportunity for your students and program.

EXHIBITIONS

Participation Expectations

There is an expectation of participation by each school in certain exhibitions and other events which take place throughout the year. This expectation may be communicated from the Fine and Performing Arts Office or through the building principal.

The Visual Arts students are the largest and most vocal public relations group the program has working for it. They talk to other students, their parents, and the community. Showcasing their very real achievements in Visual Arts allows all these groups to join together in celebration of their success. It also affords the Visual Arts program an excellent opportunity for advocacy.

Remember, in order to maintain and enhance the worth of the Visual Arts program in the eyes of the administration, you must show your school and your students off in the most positive light. Generating positive public relations within the community makes your art students, your art program, your school, and your administration look good. This is the best means to get more money, materials, and support for your students' efforts.

Participation Opportunities

Put up displays in offices regularly. Show off your students' work at all occasions which arise —open house, school plays, meetings, visitations, etc. Show your administration the works you plan to enter in various shows/exhibits before you enter them. Put on a private art show, so to speak. Personally invite your administration and faculty to show openings and exhibits.

Cultivate a business partnership. Swap sponsorship for a display of student art. Hang student art in public places. Present pieces of framed student art to the your city councilman, mayor, state representative, congressman, local Board member, etc.

Watch for notices of county-wide events which present occasions for your students to excel, such as Edison Festival events, Art in Public Places exhibits, and the LAEA/Alliance Arts in the Schools shows. Be certain to save pieces for the annual change-over of Designs and Dreams of Young Artists at the Dr. James Adams Public Education Center.

State-wide events occur regularly, and you are encouraged to submit student art for display in Tallahassee on ACE Day At The Capitol every spring and to the Florida State Fair Youth Fine Art Competition each December.

In the national arena, the Scholastic Art Awards Exhibit and Competition takes place every February at UCF in Orlando, and provides access to one of the most prestigious recognitions for student achievement in Visual Arts in the country.

Exhibition Guidelines

All work for display must be mounted or matted on tag board, poster board, or mat board. Due to fading and flimsiness, construction paper is not suitable for backing. Lamination is not necessary. Shrink wrapping is encouraged. When a mat is cut to fit an individual piece, a 3" border on all sides is recommended. Read individual show guidelines for specific details regarding variables like mat color, size, and framing. Label each individual piece with student name, grade, name of school, and name of art teacher on the back or another hidden surface of the work. If a uniform tag is furnished, attach it to the lower right front corner of each art work with (preferably) rubber cement, unless directions request otherwise. Labels should not be stapled or glued permanently to art work or mats. Observe all due dates, and return all tear sheets promptly to assure your students' work the place it deserves.

CONTESTS

The School Board approves a selective policy of in-school participation in contests or other activities involving students which grant prizes or awards and are sponsored by out-of-school agencies if prior approval has been given by the superintendent or his/her designee. The approval form can be obtained by the sponsoring organization from the School District Office of Public information and must be completed by them and returned.

Entering a contest is handled on a purely voluntary basis and at no time should it interfere with the instructional program. The Florida Art Education Association Position Statement Regarding Art Contests and Competitions is included in this section for reference. In the high schools, the criteria of the National Association of Secondary School Principals relative to contests should also be taken into consideration.

Where teachers and students agree to participate in a contest, it is the responsibility of the sponsoring organization to assume management of the contest, to provide students with detailed information, instructions, and rules governing the activity.

FLORIDA ART EDUCATION ASSOCIATION POSITION STATEMENT REGARDING ART CONTESTS AND COMPETITIONS

Elementary Level

The Florida Art Education Association bases its position concerning art contests at the elementary level as a result of past experiences, research, studied convictions and information from policy statements issued by the National Art Education Association.

Often art contests originate from outside the school by organizations seeking support or publicity under the guise of helping to educate the student. The art teacher needs to safeguard against the exploitation of art programs and students.

There is no evidence to prove that students involved in competitions actually learn anything about the subject of which they are competing. Art education emphasizes the freeing process os self-expression and not the final product. Good art is produced only through the artists's inner compulsion to find a personal excellence of expression.

Appraisal of children's art must be considered in relation to the child producing it and not according to fixed adult standards established by judges who are unfamiliar with the different developmental stages of children.

Results of Prize Awarded Competitions:

1. Exploitation of students and teachers
2. Creation of a false sense of superiority in those who win and an equally false sense of inferiority in those who lose
3. Adult interference or "touch-up"
4. Copying the work of others
5. Anxieties for children to work beyond their capabilities
6. Conflict with the aims of the general learning process while usurping valuable time and money from the planned developmental sequence of the educational experience
7. Jealousy or withdrawal of the child from participation in healthy activities
8. Topics are often unrelated to the child, thus the spontaneous interests of the child are put aside.
9. Emphasis is on the final product and not on the process of self-expression.
10. Children never fully understand the criteria except for size, media or subject matter.
11. Winners do not know why they win and losers do not understand why they fail.
12. Art contests inhibit growth rather than encourage it.

Coloring contests should never be considered since they deprive children of the creative learning experience. The child's hand motion during coloring reflects back to the scribble activity of a pre-school child. No research exists to prove that the child learns anything more than to stay in the lines of a drawing done by an adult. The product is never entirely the child's. Coloring books and dittos lack direction and are nothing more than meaningless, non-creative busy work.

It is the position of FAEA that competitions in art on the elementary level should be eliminated. An alternative would be to encourage exhibitions of children's work, for the child's sake, to reveal what has been done and to follow a certain educational purpose.

Secondary Level

With so many of our districts involved in the middle school program, there seems to be some question as to where the students will be categorized. Only the art teacher knows whether or not the students have the sufficient emotional maturity, knowledge and understanding to separate the concept of losing from the idea of rejection as a person when involved in a competition. Whenever the student's maturity or understanding is questioned, it would be suggested to follow the elementary position concerning contests.

At the high school level, it continues to be the responsibility of the art teacher to prepare the students and to ensure that their involvement is kept at the highest ethical standard.

Competition Guidelines:

1. Rules and aesthetic criteria are clearly stated and understood by the student.

2. Copy work from a published source is prohibited unless it has been creatively modified. A photograph should accompany any work that is questionable.

3. Students understand that art judgments are often subjective and rejection does not necessarily mean failure.

4. the award should be consistent with furthering the goals of the contestant.

5. Scholarships or gift certificates are suggested rather than monetary awards.

6 The purpose of the contest should be non-commercial and the subject should fit within the art curriculum. It should lend itself to creative imagination and it should have educational credibility.

7. Recognition should be given for all entries and not only for the top awards.

8. Names and qualifications of judges should be known if they are to make decisions about aesthetic creative factors.

9. No one should be excluded entrance for reasons of sex, race, color or creed.

10. Materials used should not cause a deficit within the school's art budget. If sponsored by an organization, it is suggested that they provide materials.

11. The contest should comply with regulations within your individual school district or administration in charge of these activities.

12. If exhibiting will enable a more positive approach than competing, perhaps a better response will result.

Students can benefit when involved with the aesthetic judgement of their peers if done in a positive manner. They will have an opportunity to decide which work will best represent their class. This makes art criticism and judgment a valid learning experience and reinforces the art educators' goals of developing their students' abilities to critique.

The teachers and administrators who choose not to accept contests should not be placed in jeopardy, since they are concerned with the development and the education of their students. Those who choose to compete should continue to set high ethical standards and make sure that the competition is a positive experience for all.

FUND RAISING

Monies raised by students must go into a school internal account. All fund raising projects must be approved by the principal in advance. Expenditures from internal accounts may be requested by the visual arts teacher and must be approved by the principal. District purchasing guidelines may be applicable for certain expenditures.

School Board policy concerning promotion and fund raising is listed below.

All fund raising projects and activities by the schools or groups within the school shall contribute to the educational experiences of pupils and shall not be in conflict with the overall instructional program.

1. Funds derived from any school fund raising project or activity shall be deposited in the school's internal finds account and shall be disbursed as prescribed by school board regulations and regulations of the state board of education.

2. Each school shall regularly evaluate its fund raising projects and activities as they relate to the supplementary needs of the school program, the promotion of educational experiences, the time involved for students and teachers, and the additional demands made on the school community.

3. The determination of the fund raising activities for a school shall be the responsibility of the principal and his staff and shall conform to the following conditions and such other administrative directives as may be issued by the superintendent

    a. Programs for which admission is charged or for which donations are received shall not be held during school hours except as approved by the superintendent. Elementary student participation in off-campus fund-raising activities, whether sponsored by the school or any school related organization, shall be conditional upon the school having on file the written parental consent for each activity.

    b. Fund raising activities and projects within a middle or high shall be kept within a reasonable limit by the principal who shall require full justification of the need and an explanation of the manner in which the funds will be expended before approving any project or activity.

4. A parent-teacher association or other organization connected with the school may sponsor fund raising activities provided that school work and time are not affected. Such activities shall be conducted in accordance with the policies of the board and with the approval of the principal.

5. Any form of gambling is prohibited on school property.

Neither the pupils, the staff, the facilities nor the grounds of any school may be used in any manner for advertising or otherwise promoting the interest of any commercial, political or non-school agency, individual or organization except that:

The schools may cooperate with nonprofit community-wide social service agencies; provided, that such cooperation does not restrict or impair the educational program of the schools and that such cooperation is not in violation of school board policies.

The schools may, upon approval of the superintendent, cooperate with any agency in promoting activities in the general public interest.

No merchandise shall be sold by a non-school agency in or through any school or on school grounds without written approval of the principal and the superintendent. Written approval will be made on the basis of services to pupilsor staff.

Classroom Management Made Easy

CLASSROOM MANAGEMENT

Suggestions for Managing Activity

Consistency of procedure and management is important for the happiness and productivity of students, as well as for the effectiveness and sanity of the art teacher! A creative setting should be a mix of organization and humor. Enlist your students' innate sense of arrangement and let it work for you. Here are some tried and true suggestions from veteran art teachers:

- Establish traffic patterns, such as "one ways" or "leave on the left, return on the right."
- Push desks or tables into "islands" to take advantage of the joined space for sharing materials and equipment.
- Plan to have equal numbers of seats at each work area.
- Some teachers number all seats by using permanent magic marker on the tables (it wears off!) i.e. 1-8.
- Use folders for each work area labeled with table number, teacher's name, etc.
- Using the folders and numbers, during Week #1 you can have Helper #1 pass out materials from the folder, and the same for Week # 2, etc. This cuts down on you trying to remember whose turn it is and everyone gets an opportunity to be a helper.
- Describe individual working space boundaries by using a larger piece of paper as the working surface. This can also protect the desk. Diagram or demonstrate placement of equipment and materials if this will facilitate their use. Consider both right and left handed arrangements.
- Make up a seating chart, fill it out with first and last names of your students, and use it!
- Have some sort of point system where students can earn certificates, special projects, parties, etc. The point system can include coming onto class quietly, listening carefully to all directions, cleaning up, etc. Elementary students especially respond to this, and you might want to post a chart displaying class points.

- In middle and high schools, portfolios are a must for 2-D work, even if they're only two pieces of 12" x 18" tag board taped together. Each class's portfolios can be boxed by identifying table number and then the whole box can be stored.

Suggestions for Managing Materials

Keep things locked up when not in use and of course over the summer.

Maintain an inventory list.

Establish a check-out procedure for loans of art room equipment, supplies, books, teaching materials, etc. to classroom teachers. This will help you keep track of what belongs to your classroom and avoid a "last roundup" during post-school work days.

Explain to your class how you are going to set up materials.

Use anything stackable. It takes up less room.

Some teachers use stackable baskets for everything - sets of markers, colored pencils, crayons. They can all be dumped into baskets when the original boxes become tattered.
Prepare everything beforehand. Have materials and equipment counted and sorted.

Trays (plastic ordered from cafeteria supplies or cardboard from soda cans) work well to organize materials. The plastic ones also work well for clay; it can be pre-cut, bagged, and placed on one tray per table.

Color code equipment (scissors, hole punches, etc.) by table so you can tell at a glance if anything is missing.

Stitchery needles can be put into sponges and counted by the helpers each time so that none turn up missing.

Recycling can add a whole new dimension to your organization! Baby food jars work well for paints or glazes if you need them for a long time. (Add oil of cloves to jars of tempera to prevent odor and spoilage.) Egg cartons are terrific for sorting small items or presenting a variety of paint colors.

Some teachers sort markers, colored pencils, oil pastels by color and have them out on a table for individual usage.

Students take better care of materials if they have a sense of ownership. One strategy to encourage this is to sometimes let them label a box of watercolors or a tempera palette. There will be less waste.

Suggestions for Managing Discipline

Remember that "an ounce of prevention is worth a pound of cure." Busy students in a positive working environment are less likely to have problems if they are creatively engaged and receiving recognition for their accomplishments. Develop, post, and repeat often your own simple set of "house rules." They should be positively phrased and based on the discipline plan for your own school site. Brush up on assertive discipline techniques, be consistent, fair, and calm. Refer students to the office for serious offenses which endanger the physical well-being of those in your classroom or prevent you from teaching effectively. A sample set of classroom rules developed by one of our teachers follows.

Art Room Rules

1. Respect yourself, your classmates, your teachers, and all art materials.
2. Everyone will sit in his or her assigned seat.
3. Students keep their hands and feet to themselves.
4. Please...use quiet voices.
5. Everyone is responsible for their own art work.
6. Clean up your space and help other clean up.
7. Take your time; do your best.

BUDGETING

The amount of money budgeted per student at each level in the county to administer the program as mandated by the Board approved District Core Curriculum varies from school to school, with some additional funding occasionally available from the Foundation for Lee County Public Schools or PTA/PTO groups. Money for Visual Arts budgets are to be expended for supplies to be used exclusively in the school art studio setting. Generally speaking, these materials are not earmarked for sharing with classroom teachers. Requests for additional funding in the elementary schools for money for other purposes like field trips should be presented to the building principal during the budgeting period in the spring of the preceding year. Categorized needs should be submitted in writing, with justification linking them to directives in the curriculum. Secondary teachers have access to materials charges. Please see the section in this manual called "Supply Resale to Students."

By using the School Board policy statement and collecting monies for materials from students, a high school Visual Arts budget can be regenerated approximately twice over. The fact that this can be done helps in presentation of budgetary needs to a principal. It is advantageous to compile a complete order list of supplies needed to run a school Visual Arts program with all courses offered and an estimated number of students enrolled in each class. Use actual catalogs, including the District warehouse catalog, and numbers. Total the needs assessment. This figure will be quite a bit over the budget a principal will wish to allot the Visual Arts program, but if it can be shown that funds can be regenerated through following School Board policy for collecting materials monies from students, he/she will be more disposed towards allocating 1/3 to 1/2 of what the estimated need is.

BIDS AND QUOTES

Board policy 7.10(1)(a) states that "when single purchases of equipment or individual items of supplies costing $500.00 to $1,499.99 are to be made, the requisitioner shall obtain three (3) telephone quotes and so indicate on his purchase requisition."

The intent of the policy requires the requisitioner to obtain quotations from three (3) different suppliers. In securing telephone quotations, it is contrary to policy to obtain multiple quotes from one supplier even though that supplier may handle several similar lines of a particular product. Therefore, all telephone quotes must meet the intent of the policy as written.

Purchases of $1,5000.00 to $5,999.99 require three written quotes. These quotes must be sent out by and obtained through the county purchasing department and must be approved by he School Board as stated in policy 78.10 (1)(b).

EQUIPMENT REPAIR

Requests for repair of major equipment need to be made in writing to the school administrator and building supervisor. This request should link the piece of broken equipment to a specific curricular reason. The administrator or supervisor will have a maintenance request filed electronically and someone from the county repair team will come out and fix the problem. At times there are maintenance personnel available who are specially trained in kiln or potter's wheel repairs, so if that is the nature of the problem be certain to specify it. Follow up on your request regularly as sometimes these things take time.

Computer problems should reported be to the trained on-site technology specialist in your building. Malfunctioning slide projectors, cassette players, etc. should be reported to the non-print media specialist in your building. If these people are unable to trouble shoot the problem, they will have the equipment sent out and serviced by the appropriate county repair department.

SUPPLY DEPARTMENT ITEMS

Basic Materials and Supplies

All basic materials and supplies necessary to offer the broad range of experiences mandated by the District Core Curriculum are carried at the lowest possible prices available through our Supply Department. The quality of these products is generally very good and has been scrutinized for safety and durability. Each school site has several current warehouse catalogs, and orders can now be placed electronically directly from your school office. Delivery is usually within the week. From time to time discontinued items will go on sale and new items will be added. The Fine and Performing Arts Office sends out flyers to keep you informed.

Supplies and Materials from Other Sources

Certain special projects or teacher preferences may require items which are not listed in the warehouse catalog. Purchase orders for catalog items require principal approval and coordination with the school bookkeeper who is responsible for the Visual Arts budget. Purchases in cash from local sources for amounts under $50 require a receipt for reimbursement. You should become aware of your school's tax-free number as any taxes paid are not subject to reimbursement.

Annual Review of Materials and Supplies

The Visual Arts faculty, through an annual review meeting at the Central Avenue warehouse, enjoy a responsive and valuable rapport with the Supply Department. Held during the first part of May each year, teachers and support staff come together to exchange ideas, make requests, discuss problems, and evaluate the system. This is an excellent chance to tour the warehouse facility and pro-actively address needs. Watch for notice of this meeting, and plan to attend.

Toxic or Hazardous Materials

The key to this issue is to be aware of children's developmental and educational needs for appropriate and quality materials. Supplies from the District warehouse are screened for compliance with ACMI and ASTM guidelines, and you need to look for certified seals on products from other vendors. Demonstrate the proper use of materials and equipment

and let children practice the necessary skills involved. Thoroughly clean recyclable materials before use. Exercise special caution with ceramic materials and use plenty of water to clean up submicronic dust. Respect the inside and outside environment.

Supply Resale to Students

School Board policy states that students shall pay for materials used in projects which they take home and keep. Therefore, the following statement has been approves: "Since students may elect to keep completed projects, it may be necessary for students to secure needed materials. These materials may be purchased from the department for a nominal materials charge."

You may use the following guideline to determine the cost of the materials per student for any course. Add up the cost of the materials you use in a particular course, for example, the amount and cost of clay used in a semester for ceramics and an approximation of the cost of the glazes, tools, etc. Divide this figure by the number of students served in that particular course. This should give you some guideline as to what amount you should get for a materials charge for each student enrolled. Please note that a limited class enrollment usually results in a higher charge. In Drawing and Painting classes, you may give the students a basic list of supplies that they will need to provide and have a minimum materials charge of $3 to $5 for paints, special papers, pastels, etc. As a point of reference, the basic supply list used at Cypress Lake High School for Drawing and Painting courses includes: sketch book (12 x 18 or 14 x 17), drawing pencils, eraser, ruler, scissors, glue stick, journals, and optional items such as colored pencils and markers. The teachers also purchase pencils, erasers, journals, illustration boards, etc. from the warehouse and basically charge students what the items cost the department.

TEXTBOOKS

Should there be money available through a school for textbook purchase, either for a class set or teacher reference, only books on the state-adopted list should be considered. The list of current state-adopted textbooks is maintained by Sandra Nelson in Media Services. She can be reached at 337-8553.

MEDIA SERVICES

Media Catalog

The District Media Services Department maintains an extensive collection of films, fine art print sets, videos, filmstrips, and laser discs pertinent to Visual Arts which may be used to supplement the core curriculum. The media specialist at each school can assist teachers in obtaining these resources. Also, the complete catalogue of media offerings with a keyboard search feature is available to be loaded on any computer and can be requested on disc (specify Macintosh or IBM) by calling Santa Beniamino at 337-8547. Note that these discs must be returned! Teachers need to obtain a personal touch tone identification number for ordering, previewing, and delivery by calling Santa for that as well.

Media Utilization

Teachers are urged to familiarize themselves with the variety and scope of what is available through Media Services and Instructional Television and use these resources in various ways to enrich student experience. The media specialist at each school site should be consulted for questions regarding equipment, access or suitability of subject matter for various grade levels. School media specialists also are aware of the latest rulings on using commercial cable or public broadcasting in the classroom, so teachers are advised to check with them first before using this programming.

DISTRICT
ARTS RESOURCE CENTER

A resource center for Fine and Performing Arts is maintained through the district's Arts Magnet School program. This center is managed at the Cypress Lake Center for the Arts. Resources may be recommended for inclusion in this center by any district arts teacher or by the district Fine and Performing Arts Department. A catalog of resources will be published each year for distribution throughout the district. Please call the Cypress Lake Center for the Arts for additional information or to make a recommendation for an item to be included in the resource center.

COPYRIGHT GUIDELINES

Printed Materials

Teachers are permitted to make single copies of the following copyrighted materials for their own use in scholarly research or classroom preparation:

1. a chapter from a book
2. an article from a periodical or newspaper
3. a short story, short essay, or short poem
4. a chart, graph, diagram, newspaper, cartoon, or picture from a book, newspaper, or periodical
5. a short excerpt (up to 10%) from a performable unit of music, such as a song, movement, or section for study purposes.

Teachers are permitted to make multiple copies of the following copyrighted materials for use in the classroom (with the number of copies not to exceed one copy per student in the class):

1. a complete poem, if it is less than 250 words and printed on not more than two pages
2. an excerpt from a longer poem (not to exceed 250 words)
3. a complete article, story, or essay if it is less than 2500 words
4. an excerpt from a prose work if the excerpt is less than 1000 words or 10% of a work, whichever is less
5. one chart, diagram, drawing, cartoon, or picture per book or periodical
6. up to 10% of a performance unit of music for academic purposes other than for performance.

In accordance with the provisions of fair use, teachers may:

1. display a copy of a work on an opaque projector

2. make a single transparency of such items as a chart, graph, diagram, or picture, if it is the only copy being made and in accordance with the limitations of fair use.

Teachers may not make multiple copies of:

1. a work for classroom use if another teacher at the same school has already copied it for use in his/her class

2. a short poem, article, story, or essay from the same author more than once for a course during one class term

3. materials from the same collective works or periodical issue more than three times a year

4. "consumable" materials such as workbooks, exercises, standardized tests, and answer sheets

5. works that would be used to take the place of an anthology

6. books, periodicals, music, or recordings to substitute for or avoid the purchase of additional copies.

Materials Transmitted via Broadcast Media

Due to severe restrictions on the copyright law, all off-air recordings are prohibited unless prior written permission is secured from the copyright owner. For questions regarding educational broadcasting (i.e. PBS, Cable in the Classroom) consult your school site media specialist.

Rental video cassettes from retail stores or public libraries who do not hold a license to rent to public institutions may not be shown in the classroom. When shown in the classroom, these rental videos identified "FOR USE ONLY IN PRIVATE HOME" become a public performance and violate the copyright law. Such video cassettes may not be duplicated under any circumstances.

Computer Software

No copyrighted computer software can be reproduced, adapted, or modified without prior written permission from the copyright owner unless:

1. such a copy or adaptation is essential in the utilization of the program in conjunction with existing hardware

2. such a copy or adaptation is for archival purposes only and provides protection while ordering a replacement for the working copy which may be defective or destroyed. Additional replacement copies may not be generated from the archival copy. Archival copies must be destroyed in the event that rightful ownership of the computer program ceases to exist.

An educational institution may not make an adaptation of a computer program to meet local needs and then make multiple copies for distribution throughout the district without the written permission of the copyright owner. No computer hardware or software owned or leased by the District can be used by any employee or student for personal gain or profit.

CLASSROOM USE GUIDELINES

Often Visual Arts classrooms are used in some capacity for other regularly scheduled activities such as evening classes, club meetings, or part-time programs such as Major Work classes when an art specialist is not present. A suggested plan of action follows to minimize the potential for substantial disruption to the Visual Arts program and equipment that this sharing could cause:

1. Keep all consumable supplies and portable equipment in locked storage when not in use.

2. Have an inventory list for equipment readily available in the classroom (36 pairs of Fiskars scissors, 12 easels, etc.).

3. Protect your personal records by keeping filing cabinets and desks locked and by using a lockout program on your computer which requires a password for access. Secure all peripheral devices, either with a locking cable or by disconnecting them and storing them elsewhere.

4. Meet with your building principal and apprise him/her of your needs.

5. Meet with the adult in charge of the community group or class which will be using the space. Welcome them, and pass on a list of do's and don'ts.

6. Post a list of suggested guidelines for the use of the room, i.e. please turn off the lights, don't use the kiln unless a trained approved person is available, clean the sinks, clean up after yourselves, etc.

Midway through the term make another appointment to meet with the person in charge and review how they're doing. Maintain a positive approach and remember, many benefits can come from willing and friendly collaboration.

Everything You Ever Wanted to Know About Field Trips and Travel

TRAVEL

Field Trip Request Form

M.I.S. form #326 is required for all out-of-county travel that is not sanctioned by the FHSAA.

Itineraries

It is the teacher's responsibility to notify parents of all activities.

The teacher should provide complete information advising students, parents, and administration of planned activities, times, dates, etc. A written itinerary is most advisable for trips of one or more days involving multiple activities. Special activities, such as swimming, should be included. In all cases, this written material should be made available prior to the activity.

Leave Requests

A Leave Request must be completed and sent to the principal at least two weeks prior to any travel activity which is not part of the normal school duty. Requests involving out-of-county travel, with or without students, require the superintendent's approval. Out-of-state requests should be submitted several months in advance to ensure adequate time for the approval process.

Medical Information

The teacher should be aware of any medical conditions a student may have while under the teacher's supervision. The school nurse can help identify these students.

No classroom teacher may dispense medication of any kind to students. On field trips, the teacher should discuss with the principal how to handle the dispensing of students' prescribed medications. Should a medical emergency arise while away from the school, the teacher will act "in Loco Parentis", by having a medical release form signed by the parents and notarized.

Student Permission

Permission forms should be used whenever students are participating in an away-from-school activity. These forms should indicate the time, location, and any other pertinent information concerning the activity. The permission form must be signed by the student and parent. Upon approval of the principal, a single permission form/medical release may be completed and notarized for the entire year's travel needs. Due to the importance of detail and accuracy, a sample form of this nature is included at the end of the chapter. It is important that a consistent and thorough method of communication regarding travel dates and times be established when using this type of permission form.

Student Supervision

Teacher Responsibility

It is the teacher's responsibility to ensure reasonable and proper supervision before, during, and after all activities. The teacher must be present for a given activity before any students arrive, and must stay until the last student has left.

Student Conduct

The School Board Policy Manual and individual school policies will dictate rules of student conduct on all trips. The teacher has the option of adding additional rules and regulations as needed and approved by the principal.

FHSAA Hotel/Motel Report Form

This form must be provided to each hotel/motel visited. It should be obtained from your school office prior to departure.

Chaperones

Teachers should act reasonably in choosing chaperones; parents or teachers are preferable. Advise chaperones of this obligations, responsibilities, and limitations.

Proper supervision, good planning, and informative meetings and orientations will assist the teacher in providing a rewarding and enjoyable experience for students.

Teacher Notification

When students will be absent from school due to a visual arts activity, the teacher should send a list of the students' names, dates, times, and reason for absence to all administrators and teachers prior to the activity. When group travel is involved, it is imperative that the principal be provided a list of all students being transported.

Transportation

School Buses

Please see Transportation Guidelines for all information regarding the use of school buses.

Chartered Transportation

Chartered buses and any other means of transportation (planes, trains, boats, etc.) should be investigated thoroughly and approved by the principal. Make sure you check and confirm dates and times with all charters and reservations. It is best to have a written confirmation. Bid or quote guidelines may apply. Check with your principal or district Coordinator in this regard.

Private Vehicles

Transportation by private automobile is permitted with appropriate parent permission, principal approval, and approval by the district Risk Management department. Recreational vehicles may not be used for student transportation. Only certain vans/mini-vehicles may be used to transport students, and a list of approved vehicles is available from Risk Management. Parents must be made aware of transportation arrangements.

ATTENDANCE REQUIREMENTS

A student may be counted as being in school if he/she is attending an academic instructional activity away from the school site under the supervision of a member of the instructional staff, provided that the following criteria are met:

- the activity has been pre-approved
- the academy instructional activity is directly related to me instructional outcomes of one or more of the courses missed
- all classwork and homework are made up for any course missed

TRAVEL GUIDELINES

1. The degree of noise or activity on a bus will largely be determined by the driver, on basis of safety. Chaperones should check with the driver initially and periodically to ensure that student behavior is in compliance with is/her judgment.

2. Radios and tape players are normally not allowed on school buses. Exceptions may be made at the discretion of the driver, if the noise is not determined to be a safety hazard. The driver's decision is final. Alternatives would be to leave the equipment at the school or use headphones.

3. Only those chaperones who have been designated for a particular event will travel on the provided transportation and be admitted to the event, as members of the organization. If an admittance charge is normally required for the event, those parents who are not serving as chaperones will be expected to pay.

4. Prior written permission is required for any student not riding the provided transportation. These requests are to be verified by the teacher and communicated directly to the chaperone chairman.

5. Only students who are listed on the bus list approved by the teacher will be allowed to ride the provided transportation. All students must have a permission slip on file with the teacher in order to be transported. In the event that students other than group members are to be transported it shall be the teachers responsibility to verify that they have permission slips on file and add them to the printed bus list for that event.

6. All chaperones shall ride on the provided transportation, unless prior arrangements have been made with the teacher and/or chaperones.

7. All chaperones are expected to abide by the school bus rules and regulations and see that passengers obey them.

8. A student "bus captain" may be designated by the teacher for each bus. This student will serve as an assistant to the chaperone and will be accountable for leadership in this regard.

9. Student roll must be called on each bus to make sure all students are accounted for at each stop (school, game, performance, restaurant, etc.) This task may be performed by the designated student "bus captain" on each particular bus and reported to the chaperone.

10. No articles shall be transported in the driver's compartment area, placed in the aisles of the bus, or placed so as to obstruct the vision of the driver. The driver must at all times maintain a clear and unobstructed pathway to the emergency equipment and bus exits.

11. Students must keep their seat at all times when the bus is moving.

12. Arms, head, hands, and any other objects must be kept inside the bus windows.

13. Unnecessary conversation with the driver is dangerous.

14. No blankets will be permitted on busses.

15. There must be absolute quiet at all railroad crossings.

16. Passengers must not use the bus emergency exit except in an emergency. Equipment may be loaded or unloaded through this door, with the approval of the driver.

17. Students should not be on the bus while the bus is parked and the driver or chaperone is absent. Students who need to go to the bus after it is parked should be accompanied by a chaperone.

18. Bridge tolls, parking charges, and other incidental expenses are not the responsibility of the driver.

19. Food and/or drinks may be transported on the bus only when approved by the teacher. Extreme care must be exercised in the preparation and packaging of food to ensure freshness. Food and/or drinks are not to be consumed on the bus except in an emergency; i.e., bad weather, or by special arrangements made in advance by the teacher.

20. Transportation by private automobile is permitted with appropriate parent permission, principal approval, and approval by the district Risk Management Department. Recreational vehicles or vans may not be used for any student transportation. Parents must be made aware of transportation arrangements.

Due to the teacher not being available during most travel time, it may become necessary for the chaperone to take measures to correct inappropriate student behavior. The following alternatives are suggested:

1. Ask the student to correct the behavior.

2. Ask the bus captain to take a leadership role in monitoring student behavior.

3. Place a chaperone in the vicinity of the inappropriate behavior.

4. Confiscate the items being abused (radio, tape player, food, magazines, hair spray, shaving cream, etc.).

5. Assign the unruly student(s) to a seat near the front of the bus.

6. Place the boys on one side of the aisle and girls on the other side.

7. In extreme cases, impose a no-talking rule or ask the bus driver to communicate the bus containing the teacher or chaperone chairman. Students may be removed from the bus and placed on another bus.

8. A report listing students' names and the nature of offenses should be filed with the teacher, upon the completion of the trip. The bus captain will assist in identifying the names of students who are unknown to the chaperone.

BUS RULES

1. Carry-On Items

A. Carry-On Items on School Bus:

Any object transported on e bus must not obstruct free passage through the aisle nor obstruct the vision of the driver. It is recommended that students hold objects on their lap or resting on the floor between their knees. Loose items can become dangerous missiles if a sudden stop becomes necessary or an accident should occur.

No articles shall be transported in the drivers compartment area or placed in the aisles of the bus. The driver must at all times maintain a clear and unobstructed pathway to the emergency equipment and bus exits.

B. Items Prohibited On School Buses:

1. Tape players and radios

2. Animals, fish, birds, insects, and reptiles.

3. Weapons, glass bottles, jars, containers, sharp objects, balls, bats, cutting instruments, fireworks, toxic or hazardous items or materials, and other similar objects that could cause injuries to the passengers or cut and damage seats or other parts of the bus.

4. Large objects that interfere with seating, vision of the driver, or the safety of others.

C. Exceptions:

The following exceptions may be approved on field trips only under listed conditions. All exceptions must be approved by the Transportation Department.

The larger musical instruments, athletic equipment and other carry-on items may be allowed if they can be placed on or under empty seats and secured by straps or by other means.

These items must not obstruct free passage through the aisle or the vision of the driver and must be secured to prevent them from becoming a flying missile in an accident.

Items not meeting these restrictions must be transported by means other than the school bus.

TRIP REGULATIONS

Supervision

All trips are to be carefully planned and have adequate supervision (at least one teacher or chaperone per class of 25 students) to maintain order on the bus. It is the responsibility of the teacher to make certain through classroom discussion, that the pupils are thoroughly familiar with the bus rules and know that they are required to obey these rules. It shall be the teacher's and chaperone's responsibility to see that all passengers observe classroom conduct while riding the bus. At the end of the trip the teacher must remain with the bus until all passengers have been picked up, departed the school, or proceeded to the next activity.

Food and Drinks

Food and/or drinks may be transported on the bus only when approved by the school principal. Extreme care must be exercised in the preparation and packaging of food to ensure freshness. Food and/or drinks must be prepared by the school cafeteria or individual students may bring lunches prepared at home. Food and/or drinks are not to be consumed on the bus except in an emergency; i.e., bad weather.

Trip Verification

When a trip is completed, the teacher/chaperone will sign the operator's trip requisition verifying departure and return times.

TRAVEL CHECKLIST

- ☐ 1. Secure date on your school calendar, make sure there are no conflicts.
- ☐ 2. Activity request approved by principal.
- ☐ 3. "Request for Special Bus Transportation" Form MIS 243 filled out at least 10 school days prior to trip date.
- ☐ 4. Students have been given a review of the trip and bus rules.
- ☐ 5. Parent permission form filled out by each student.
- ☐ 6. Itinerary given to principal, student and parents.
- ☐ 7. Have form filled out for insurance purposes.
- ☐ 8. If trip is during school, substitute teacher secured.
- ☐ 9. Make sure the proper number of chaperones are in attendance for the trip.
- ☐ 10. If the trip is out-of-county, it must be submitted and approved by the school board - M.I.S. form #326 must also be filled out.
- ☐ 11. Teachers must be notified that students will be missing their classes.
- ☐ 12. If out-of-county and/or requiring a substitute, a leave request must be completed by the teacher and forwarded for approval in adequate time to receive verification prior to the trip.

CHAPERONES AND SUPERVISION

SCHOOL BOARD POLICY

POLICY ADOPTED: 12/10/74

Chaperones for School Functions - All school functions and recreational activities such as picnics, parties, excursions, and similar activities under the sponsorship of the school shall be chaperoned by one adult for every twenty-five students, or in a ratio as otherwise provided for activities governed by the Florida High School Activities Association. At least one chaperone shall be a member of the school instructional or administrative staff.

Supervision - All trips are to be carefully planned and have adequate supervision (at least one teacher or chaperone per class of 25 students) to maintain order on the bus. It is the responsibility of the teacher to make certain, through classroom discussion, that the pupils are thoroughly familiar with the bus rules and know that they are required to obey these rules. It shall be the teacher's and chaperone's responsibility to see that all passengers observe classroom conduct while riding the bus. At the end of the trip the teacher must remain with the bus until all passengers have been picked up, departed the school, or proceeded to the next activity.

PERSONAL INJURY REPORTS

Student Injury

Any incident which involves personal injury to a student while participating in a school-related activity (no matter how minor it seems) must be reported on MIS form #468 "School or Department Incident Report". This can be obtained from the school clinic personnel or office.

Employee Injury

Any incident which involves a personal injury to an employee while participating in an employment-related activity must be reported on the Florida Department of Labor and Employment Security Division of Worker's Compensation "Notice of Injury" form. This is available in the main office at each school.

STUDENT PARTICIPATION PERMISSION FORM

Student Name: _____ Age: _____ Birthdate: _____

Address: _____ Sex: _____

Father's Name: _____ Mother's Name: _____

Home Phone: _____ Work Phone: _____

Emergency Phone: _____ Ask For: _____

Family Physician: _____ Phone: _____

Insurance Company: _____ Policy No.: _____

Hospital Preference (in Lee County): _____

General Health: _____ Date of Last Tetnus Shot: _____

Allergies: _____

Childhood Diseases: _____

Serious Injuries or Illnesses: _____

Medications/Diets: _____

I, _____, as the parent/legal guardian of _____, give permission for him/her to participate in all scheduled activities including related travel. I certify that the above-listed information is accurate to the best of my knowledge. I hereby grant permission for the supervising director to act *in loco parentis* in the event of any medical emergency and if I cannot be contacted.

Parent Signature: _____ Date: _____

Notary Public: _____ Date: _____

My Commission Expires: _____